

AUG 13 1941

MFA

Messrs.
Walter Kimball
and
Company

Announce a Sum
mer Exhibition of
Paintings
now open at their
galleries. Works
by Monet, Renoir
Maufra, Loiseau,
D'Espagnat, & &
Moret and others

31 Beacon St.
Boston, Mass.



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1905

A Summer Exhibition of Plein Air Art

BOSTON was the first American city to give encouragement to the older school of French impressionists. Here Monet and Manet early found admirers. Here has grown up the strongest school of native American impressionists. Here two very important international loan exhibitions, one of works by Claude Monet, the other by James McNeill Whistler, have in the past two years drawn connoisseurs to Copley Hall from every part of the United States. Now that impressionism has become generally accepted, that its doctrines are no longer regarded as revolu-

tionary or its results as unintelligible, Boston rightly claims to have had some share in popularizing it.

¶ One at least of the art exhibitions that are open in the city this summer carries on this work of making intelligible an exceedingly interesting movement in modern art. A collection of pictures by Claude Monet, Auguste Renoir, Henry Moret, Maxim Maufra, Georges D'Espagnat, and other French impressionists at the galleries of Messrs. Walter Kimball and Company, 31 Beacon Street, will certainly entertain, not merely the local public but that larger and more national public which is attracted to the nearby resorts in the vacation months.

¶ What many, but perhaps not yet all, of the temporary residents of eastern Massachusetts

have come to appreciate is that Boston, unlike the other large American cities, has practically no closed art season ; its picture galleries have special attractions in the summer as well as in the winter months. The city is so easily accessible from North Shore or South Shore watering places that visitors as well as Bostonians throng the exhibitions during July, August and September. Mr. Kimball's pleasant, well lighted galleries in Beacon Street, just beyond the Massachusetts Statehouse and the Shaw Monument, are this year for the first time to be thrown open to a general summer exhibition ; they will certainly attract many interested visitors between now and the first of October.

¶ For it is well worth a little journey to see some of the best

work of the younger French impressionists, the neo-impressionists as they are often called. With the older painters of the school — with Manet, Degas, Boudin, Monet, Pissaro, Sisley and Mary Cassatt — those Americans who care for art at all are likely to be tolerably familiar. These painters have become classic. Their works are eagerly bought at high prices by the very public which used to ridicule them. But the newer men, though they are fortunately subject to no ridicule or misrepresentation — for the pioneers in the movement made that conquest — are nevertheless not so well known in this country. Indeed, even in France, although some of them have been at work for a good many years, they are only just arriving; their works, to take

a financial view of success, are only just beginning to command the prices which, as investments, they merit.

¶ So that the opportunity to see at the Kimball galleries several very distinguished examples of the neo-impressionists should not be missed. Here among other things, are several particularly fine Maufras, the work of a man who, besides painting with impressionistic vigor of coloring, hardly ever fails to secure beautiful balance and harmony of line and tone. One of his marines at Mr. Kimball's shows all the refinement of a good Boudin, and a moonlight study, an expanse of sky seen through an array of quant trees, has certainly the sentiment without the cloying sweetness of a Cazin. Maufra, who is still young, is one of the

coming men. American collectors are making no mistake in buying his work freely, as they are said to be doing ; the rest of us, who cannot buy, make at least no mistake in admiring him immensely.

¶ So with the others whose pictures Mr. Kimball has gathered for this summer exhibition. Moret's marines, three of which are on view, are hardly less remarkable than Monet's spirited seascapes. D'Espagnat has a garden scene — three children romping in the foreground, three ladies at out-of-door afternoon tea in the middle distance — which is thoroughly delightful in subject and true in values. An autumn landscape of his is also full of crisp, crackling color. Loiseau, whose canvasses are little known here, does not hide his refined clas-

sical feeling under his brusque, direct manner, and Zandomen-eghi who loves to paint crowds, gets his impression of a multitude with five rather than fifty figures.

¶Of the older impressionists, Monet and Renoir are both represented. The former has here a delightful study of Madame Monet in the garden at Giverny, and one of the recently painted Thames series which was shown in the Copley Society's Monet Exhibition—the House of Parliament above the river vague and blue in the saffron morning mist. The Renoir is a riverside landscape, a perfect tour de force of clever painting, one in which a complex tangle of bushes and grass has been rendered with convincing accuracy as regards depth and textures.

With all its naturalism it is very beautiful.

¶ This exhibition of Mr. Kimball's can only confirm in those of us who have watched the development of impressionism, a belief that it is still, and always will be, a powerful force in art; incidentally it is destined to convert a good many people who don't know much about impressionism but who have an idea they might not like it.

Boston, June 20, 1905.

Frederick W. Coe





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